DOCTOR WHO

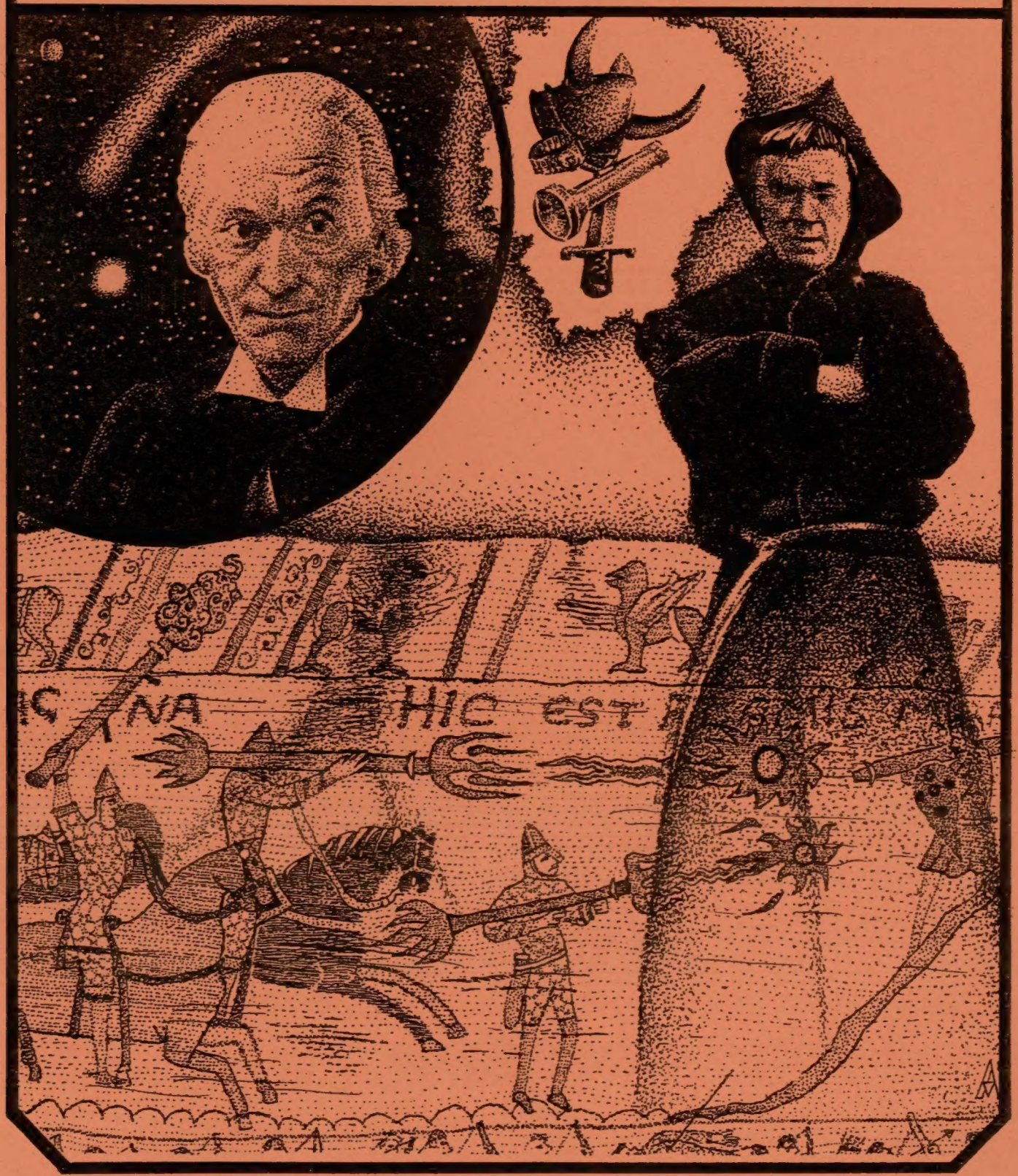
SERIAL S

The Time Meddler

BY

DENNIS SPOONER

An Adventure in Space & Time



The silence aboard the TARDIS is broken only by the ticking of a solitary clock...The Doctor and Vicki bemoan the departure of Ian and Barbara, fondly described by the Doctor as "silly old fuss-pots". But the sadness is cut short by the sudden appearance of a stowaway, who has been lying unconscious in another part of the TARDIS. It is Steven Taylor, miraculously alive after his ordeal in the Mechonoid city!

It is late summer in the year 1066, and the TARDIS materialises on a rocky beach along the Northumbrian coastline. Its arrival is witnessed by a Monk, who is strangely fascinated by the TARDIS and its three occupants.

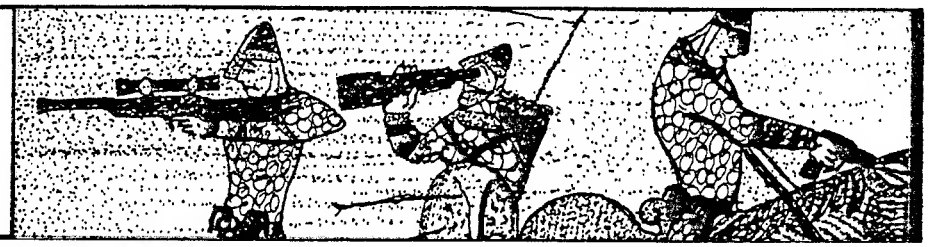
Steven refuses to believe the TARDIS is a time-machine, even rejecting the evidence set before him in the shape of a discarded Viking helmet. "What do you think it is?" snorts the Doctor, "a space helmet for a cow?" Shortly afterwards, the Doctor sets off alone to explore. Unwilling to remain behind, Steven and Vicki take the mountain-path to begin their own exploration.

The Doctor soon reaches a small Saxon village, receiving the hospitality of a woman, Edith, whose husband, Wulnoth, is the village-leader. She tells the Doctor about the mysterious Monk, who has recently moved into an old and crumbling monastery nearby. The Doctor investigates the monastery, only to be captured by the Monk and held prisoner.

Cut off from the TARDIS (which has disappeared beneath an incoming tide), Steven and Vicki trace the Doctor to the monastery, growing increasingly suspicious of the Monk. They are amazed to find that he also has a TARDIS, disguised as a stone sarcophagus. Everything now begins to make sense; the wrist-watch Steven snatched from the Monk in a struggle; the concealed bazooka pointing out to sea! As they discover, the Monk is another time-traveller, who wishes to help King Harold triumph over William the Conqueror at the forthcoming Battle of Hastings. To do this he plans first to destroy the invasion fleet of the Norwegian king, Harold Hardrada, thus saving Harold Godwinson the task of having to dash north to Stamford Bridge, near York, to do this before marching his army south again to face the Normans seven miles outside Hastings.

The Doctor, appalled at this attempt to change recorded history, strands the Monk in 1066 by removing his TARDIS' dimensional-controller, reducing the interior of his ship to miniscule proportions. The tide has gone out, so the Doctor, Vicki and Steven return to their own TARDIS, and resume their journey.

DRAMA EXTRACT



The Monk gestured grandly, "Well, here we are," he said. "My time-ship."

"Oh, so that's it, eh?" the Doctor replied, unimpressed, tapping his walking-stick against the hard granite surface. "This horrible block of stone?"

A pained expression crossed the Monk's heavily-jowled features. "This horrible block of stone, as you call it, is a perfect Saxon sarcophagus!"

"A Saxon what?"

"Sarcophagus!"

"Quite so." The Doctor moved to one side, his expression thoughtful, and slightly envious.

Catching this the Monk sidled up to the Doctor, nudging him gently in the ribs. "And more in keeping with the period, I would say, than a modern police box...What's the matter, Doctor?" he chortled, "Can't you repair your camouflage device?"

The Doctor drew himself up indignantly, fixing the chuckling figure with a hard stare. "Now don't try to bamboozle me," he stormed. "It so happens your machine fits into this monastery, but it's sheer luck!"

The Monk clapped his hands together and beamed gleefully at the Doctor's discomfiture. "Luck? There's no luck about it. I couldn't have picked a better place for my headquarters than this. A deserted monastery right on the coast, gullible peasants who believe everything I say to them...No, Doctor, I planned to materialise my ship on this very spot, disguised as a sarcophagus, and here it is!" He slapped one hand down on the stone table top and gave the Doctor a smug smile of self-congratulation.

The Doctor looked down at him dourly. "I see. And all this is part of your master plan, hmm?"

"Precisely. There's nothing hit or miss about my machine."

"Oh, isn't there now?" said the Doctor flatly. He prodded the Monk forward with his cane. "Well, let's have a look at this great wonder...Tell me, how does one exactly get into this, er...sarcophagus...? Hammer and chisel?"

The Monk beckoned him around to one side. He knelt down and pushed one of the walls gently. It opened inward, allowing the crisp, white illumination from within to flood out...He motioned the Doctor to follow him, calling out a note of caution as he stepped over the threshold. "Mind your head!" The Doctor sniffed and then bent down to follow him.

Like the Monk, he was mildly surprised to find Steven and Vicki already inside, reading through a heavily-bound log-book. Steven was reading one of the entries aloud. "Destroy Viking fleet. Norman landing: Battle of Hastings: Meet King Harold...Well, it seems to tell the whole story!"

"But why, Steven?" asked Vicki quizzically. "Why is he planning to do it? What's his reason?"

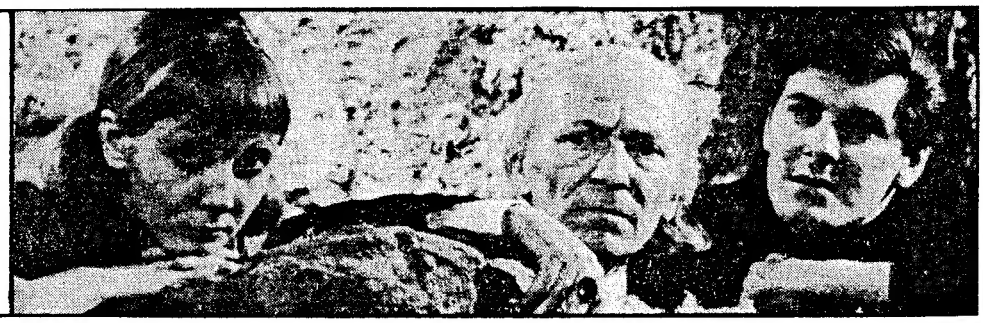
"That's a very good point, my child!" The Doctor straightened himself up as he passed through the doorway and marched the Monk forward with the tip of his cane.

Editor.....Gary Hopkins
Art Supervisor..Stuart Glazebrook
Artwork.....Stuart Glazebrook
Drog
Andrew Martin

Writers.....Jeremy Bentham
Gary Hopkins
Paul Mount
Trevor Wayne
'DOCTOR WHO' copyright: BBC

STORY REVIEW

PAUL MOUNT



After the fantasy excesses of both 'The Space Museum' and 'The Chase' 'The Time Meddler' was radically different in flavour, depositing the Doctor and his diminished crew back in an historical Earth setting at the start of a very unusual adventure.

It was another of those drastically under-rated and often-forgotten stories which tends nowadays to be overshadowed by some of the more spectacular and lavish space serials which surrounded it. Despite its shortage of alien worlds and extraterrestrial cultures, for me at least 'The Time Meddler' was far more enjoyable than the aimless 'Chase' and the colourless 'Space Museum'. The story, although resolutely historical in concept, set on the Northumbrian coast in the year 1066 (a self-explanatory date if ever there was one), can lay claim to being the first of the so-called "pseudo-historical" 'Doctor Who' stories, in that it blended quite beautifully the basic framework of time-travel with the concept of "alien intervention". Dennis Spooner's third 'Doctor Who' script finally saw him getting it absolutely right, with a very fine balance between humour and drama being maintained throughout.

The "alien intervention" side of the story manifested itself in the form of an inspired creation - the Monk; a character played with wonderful timing and humour by the very talented Peter Butterworth, considered by many to be an unusual choice for the part. In actual fact it was ideal casting, as Butterworth was more than capable of both drama and off-beat humour - a talent which came to the fore amply throughout the serial.

'The Time Meddler's second claim to fame is that it was the first story to probe behind the enigma that was still the Doctor. Up until this point, the lead character had remained as much of a mystery to his audience as he was back in 'The Tribe of Gum', although the characterisation had mellowed considerably since then. However, with the Monk this serial introduced us to another of the Doctor's own race...From his very first appearance, gazing down at the newly arrived TARDIS from a cliff-top, it was immediately obvious this comical little figure in the monk's habit was not what he seemed - that he recognised the TARDIS for what it is; a suspicion heightened throughout the serial, and finally confirmed in the startling climax of episode three, when Vicki and Steven stumbled upon the old stone sarcophagus in the Monastery...

"The character of the Monk had a certain comic element that I wanted to emphasize, particularly in contrast to the Doctor," comments Douglas Camfield. "On one hand we had the mischievous and cunning Monk, on the other the very serious and determined Doctor." It was a contrast which worked well, and the confrontations between the two made for marvellous entertainment.

'The Time Meddler' was a very apt title, as almost every scene involving the Monk was littered with little anachronistic details. For instance, his use of a portable stove and frying pan to cook the imprisoned Doctor breakfast (which the Doctor, off-screen, threw back into the Monk's face in one gloriously slapstick sequence); and his use of penicillin on the injured Saxon, Eldred. Still with the humour, abundantly present in virtually any Dennis Spooner script, one of my favourite lines of dialogue from the serial came from the Monk as he beavered away busily at his schemes. Suddenly he was interrupted by a knock at the door of the Monastery he had 'commandeered'. Testily he muttered away to himself: "It's getting so you can't call

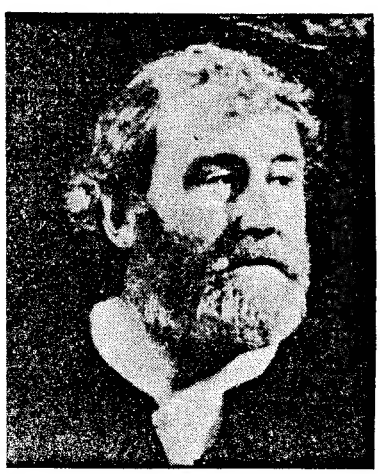
a monastery your own!" Despite his comic aspect and appearance, it should be remembered that his intentions were particularly dark and devious, scheming to alter the course of history by destroying the expected Viking invasion, thus rendering it unnecessary for the reigning King Harold to rush to quell the attack, leaving his army fresh and strong and rested, and giving them an opportunity to easily defeat the impending Norman invasion at Hastings. The consequences of such interference in the nature of things goes without saying, and amply demonstrated one of the Doctor's strongest sore-points - that history must never be meddled with. The Doctor himself described the Monk's plans as "a disgusting exhibition".

With Ian and Barbara now returned to Earth it was time for a new companion to join the Doctor and Vicki. Steven Taylor had apparently managed to stumble across the TARDIS on Mechanus after the destruction of the Mechonoid city in 'The Chase'. As he explained to Vicki, "I just managed to climb down that cable before it burned out; then I came after you...I don't seem to remember much about it. There was a door. I went through it; I must have flaked out. I remember registering that...well, it didn't look like a ship. It was very small. I must have been delirious." Peter Purves continued to surprise with his quality performance as Steven. In 'The Time Meddler' he seemed perpetually surprised and incredulous. Upon hearing Vicki's explanation of the TARDIS, he replied with his own "IDBI - I Don't Believe It". After stepping out of the TARDIS, however, Steven settled down, and within a couple of episodes had blended into the series very well indeed. Vicki, now free from the imposing shadows of Ian and Barbara, at last began to show her true worth as a companion. Vicki the child was fast becoming Vicki the young woman.

The physical realisation of 'The Time Meddler' was nothing short of superb in all respects. Considering it was all shot in the studio the exterior 'feel' was quite remarkable. The sets, from the squalid Saxon huts, to the echoing cloisters of the Monastery, were all excellent. Realism was a particular strongpoint of this adventure, even though the fight sequence in episode two between Saxons and Vikings was a little stagey. Memorable was a sequence just following the swift Viking raid upon the Saxon village. Although it was never actually stated, the feeling persists (through both the dialogue and her muted behaviour) that the Saxon woman Edith (a fine performance by Alethea Charlton) had been raped by the vicious invaders. The burly Michael Miller created a powerful and convincing Saxon leader in the heavily-bearded Wulnoth; and all the remaining supporting cast were at worst competent.

In the end, though, it was the Monk's story - a serial which lived and breathed through Peter Butterworth's shining performance. With William Hartnell absent from episode two all eyes were upon the bizarre Monk.

With a perfect blend of subtle humour and a strong, tightly-directed drama, 'The Time Meddler' is certainly in the running as the best serial of its type, and served as a very satisfying end to the second season of 'Doctor Who'.



PROFILE
THE MONK
TREVOR WAYNE

If any indication was needed that 'Doctor Who' was becoming a little blase and played more for laughs than thrills, then it came with the advent of the Meddling Monk. Although a symptom of the inevitable "decay", he was also an indication of one of the strengths of the series; to innovate within the parameters of its own cliches. There are very few good spoofs of 'Doctor Who', largely because the series is able to do it so well itself.

When the viewer is first presented with this curious character, it is as "...AN OLD MONK LOOKING OUT TO SEA. WEARING A HABIT, THE WIND BUFFETING HIM. THE MONK IS, PERHAPS, SIXTY YEARS OF AGE. HIS FACE IS MISCHIEVOUS, SLY AND CUNNING. A SENSE OF HUMOUR MINGLES WITH A 'NAUGHTY BOY' LOOK. ENERGETIC AND SPRY." He is obviously the "Watcher" of the first episode's title. We are immediately alerted to this person by the fact he is amused, rather than bewildered, by the materialisation of the TARDIS at the base of the cliffs upon which he is standing. He is a figure of mystery, always watching, never seen by the Doctor and his companions, until he imprisons the Doctor in an alcove of the crumbling monastery. We know that he is plotting something and that, like the travellers, he does not belong in the Northumbria of 1066.

Mysterious he may be, but he is never malign. How can the viewer dislike a man who cooks his captive a fried breakfast on a primus stove, only to have it thrown back in his face? Whatever it is he's doing, he's at great pains to prevent anyone finding out..."(THE MONK) LOOKS AT HIS WRIST, GESTURES IN ANNOYANCE AS HE REMEMBERS THAT HE HAS LOST HIS WATCH. CLIMBS THE SMALL STONE WALL THAT BORDERS... THE MONASTERY TO LOOK OUT TO SEA. HE IS ABOUT TO PRODUCE SOMETHING FROM OUT OF THE NECK OF HIS HABIT WHEN HE SEES SOMETHING THAT STARTLES HIM. HE RUSHES TO GET DOWN FROM THE WALL, STUMBLES AS HIS FEET TOUCH THE GROUND, AND ROLLS INTO A SITTING POSITION. HE PRODUCES A SCROLL FROM A HIDDEN POCKET IN THE SAME MOVEMENT AND ARRIVES IN A RELAXED SITTING-READING POSITION." Quite Chaplinesque! Once he has rid himself of the local women who have brought him and "his brothers" some foodstuffs, he resumes his vigil with the aid of field-glasses that he was so keen to keep hidden from the sight of the Saxons. We are further treated to the spectacle of the Monk taking snuff, with considerable difficulty, in the wind on the cliff-top.

When he eventually sights the Viking ship - the advance party for Hardrada's fleet - he marks off on a chart a box bearing the legend "Sight Vikings", and murmurs to himself about being "right on schedule". He talks a lot to himself, which indicates that he is solitary by nature. At this point, however, his carefully laid plans begin to go adrift. He has under-estimated the Doctor; who threatens him with a stick which he claims is a Winchester '73 - pointing "right in the middle of your back!" Nevertheless, he plays for time by leading the Doctor through the bewildering labyrinthine corridors of the monastery...The Doctor is not fooled, and when his ruse with the stick is discovered he simply brandishes it as a club. "Oh, dear. A man of violence. I would never have thought it," wails the Monk. The Doctor has the measure of his man; he is a coward.

The Monk has relied on his superior wit and silvery tongue to keep the local populace in ignorance of his true purpose, but the arrival of the Viking raiders and more time-travellers (the TARDIS crew) have caused his meticulous plans to go awry. The Saxons have brought one of their number to the monastery for medical attention,

which the Monk deftly, albeit unwillingly, provides by recourse to his contemporary First Aid box, complete with a red cross on the lid. He tries to get the Saxons to take the man away after his ministrations, but they insist he is too weak to be moved. Two of the defeated Vikings had decided to seek "sanctuary" in the monastery and force their way in at sword-point. By insisting that the Doctor dress as a monk to avoid suspicion, the Monk is able to leave him to the Vikings whilst he hides behind the door!

Meanwhile, Steven and Vicki make an important discovery. The Monk has a TARDIS. This, as they learn, is a Mark IV model, which we are told was built about fifty years later than the Doctor's.

Vicki finds the Monk's log-book, wherein she is amazed to read: "Met Leonardo da Vinci and discussed the principle of powered-flight." And:

"Put three hundred pounds in a London bank in 1968, travelled forward two hundred years and collected a fortune in compound interest..." But what is his plan for England in 1066?

When the Doctor accuses him of being a time-meddler, the Monk replies: "But it's more fun my way! I can make things happen ahead of their time. Do you really think the Ancient Britons could have built Stonehenge without the help of my anti-gravitational lift?" The Doctor forces the Monk, at sword-point, to reveal the details of his master plan to end all master plans...The Monk intends to alter the entire course of history in one fell swoop. By destroying Hardrada's forces before they are able to land, he removes the need for Harold Godwinson, the Saxon king, to march his army north and tire them in a battle with the Vikings, before marching south again to meet the already established Norman forces. All this because: "Harold would have been a good king. I know. And there wouldn't have been all those wars in Europe, either - those claims over France went on for years and years! With peace people could have bettered themselves. A few tips from me and they could have had jet-airliners by 1320. Shakespeare could have put 'Hamlet' on television." It is interesting to note that here the Monk, in 1066 before the events he hopes to change, is talking in the past tense...

Perhaps he has begun to realise that time has run out for his scheme.

BBC tv Sound **Radio Times** SIXPENCE BBC tv Sound

DR. WHO

1 6.55

WITH Ian and Barbara back in twentieth-century London, *Tardis* seems strangely empty to Dr. Who and Vicki (**Maureen O'Brien**) as they travel through time and space; yet they are not alone when they arrive on a rocky beach where they discover a Viking helmet. This is England, and the year is 1066, but there is something wrong somewhere. How could a wristwatch find its way to eleventh-century Northumbria?

One of the charms of *Dr. Who* is that the good doctor is far from infallible. *Tardis* has the same kind of technical troubles that would crop up, we feel, if we built a time machine ourselves. Its faulty disguising mechanism, for example: after all, a police box hardly blends into the background of the Northumbrian coast. But Dr. Who himself blends happily into even the most bizarre science-fictional situations, and young viewers by the hundred write to **William Hartnell** every week: 'Children of five and upwards, asking if it's my own hair, whether I'm married, how old I am, what's inside a Dalek, and how *Tardis* works. It is amazing how enthusiastic they are. Nearly all of them send me drawings of Daleks and incidents from the stories.'

For an actor who first became nationally famous on TV as the hectoring Sergeant-Major Bullimore of *The Army Game*, there could hardly be a greater contrast than the part that has brought him equal fame as a gently eccentric scientist some 600 years old. 'With an audience like this,' he says, 'I love every minute of it.' And with fan mail addressed to Mr. Who, Uncle Who, and even D. Who, Esq.—who wouldn't?

TECHNICAL OBSERVATIONS

With hefty budgets apportioned by Verity Lambert to several other serials of this season 'The Time Meddler' was designated, through necessity, to be a low-budget production, with no facility either for outside location work or even for filmed sequences at Ealing. However, the combination of Douglas Camfield as Director and Barry Newbery as Designer succeeded in producing a story which achieved an expensive look with the use of several technical "tricks".

The major "trick", which was innovative as far as 'Doctor Who' was concerned, was the use of a sky backdrop for scenes set on the cliff-top. A film of a stormy, cloudswept sky was back-projected onto a screen and the camera angle for these scenes was kept very low. The resulting effect of figures standing, gaunt, against a raging skyline managed a very "Wagnerian" look.

Extensive use of stock footage was made in this serial for establishing shots. Most of the film hailed from the BBC's internal archives - shots of gulls, surf crashing against the shore, windswept landscapes, etc. - but for the shots seen through a binocular-effect lens (of a Viking longboat approaching the shore) and of warriors preparing for a landing, the BBC purchased the rights to use two segments of film from footage held by Pinewood Studios.

With a customary attention to detail Douglas Camfield made wide use of stock sound-effects to give his night- and day-time exteriors (all studio recorded) credibility. Surf, seagull sounds, wolf and owl effects were all blended to this end.

This serial's incidental music was a combination of stock music and specially composed percussion pieces arranged and played by Charles Botterill. Botterill's percussion effects were featured in episodes two, three and four. The principal piece of stock music - used for the chanting of the "monks" - was an arrangement of the plainsong chorus "Secundae Vesperae in Nativitate".

Steven Taylor (Peter Purves) debuted as the new companion in the opening TARDIS scene, complete with beard, uniform and panda mascot seen in 'The Chase'. For the rest of the serial, and for all subsequent adventures, he was clean-shaven.

The exterior of the monastery was an elaborate, multi-level set which made use of forced perspective to achieve a look of depth. The major part of the set - the main door to the monastery - was set at ground-level on the left-hand side of the set. A steep bank rose up alongside, behind which were set flat, two-dimensional structures of graded heights that seemed to recede into the distance. A light was incorporated into one of these structures which could be switched on and off to simulate someone coming and going from a room in a distant part of the building.

All sound for the monastery interior scenes was echoed to further enhance the illusion of great depth to the sets.

Due to holiday commitments William Hartnell was absent from episode two. He was seen only in the re-run from episode one. A pre-recorded voice-over of Hartnell was used for the scene in episode two of the Doctor being heard protesting about his imprisonment from behind a locked cell door.

The fight between the Viking raiders and the Saxon hunters, in episode two, was all done in the studio during one live, continuous take. Hence the scene was very carefully choreographed. However, all the artistes were deliberately being careful not to harm one another (despite several of the cast being stuntmen) as the finished battle looked very slow and tame by comparison with film recorded fights.

Care was exercised, too, in the construction of the fire in the middle of the Saxon village to meet studio fire-prevention requirements.

The interior of the Monk's TARDIS used the same basic props and scenery as the Doctor's ship. The only major difference was the console, which was mounted on a raised dais. A different array of statues and other collected memorabilia was also provided.

Models were used for sequences of the TARDIS arriving and departing beside the cliffs. A small model of the Monk's TARDIS interior was also constructed for the scene, in episode four, when the Monk looks inside the doors to his ship and sees only a miniaturised interior.

The final shot of the serial depicted a star background, over which was superimposed an image of the Doctor, Steven and Vicki grouped around the TARDIS console, slowly fading away into the distance. This shot was played as the closing title music began.

The final episode of 'The Time Meddler' brought to an end the second season of 'Doctor Who'. It had run non-stop for a total of thirty-nine weeks. The series was then "off the air" for seven weeks, before returning at 5:40p.m. on 11th. September 1965 with the first episode of 'Galaxy Four'.

PRODUCTION CREDITS

Compiled by GARY HOPKINS

SERIAL "S" FOUR EPISODES BLACK AND WHITE

"THE WATCHER"	-	3rd. July 1965
"THE MEDDLING MONK"	-	10th. July 1965
"A BATTLE OF WITS"	-	17th. July 1965
"CHECKMATE"	-	24th. July 1965

CAST

DOCTOR WHO.....WILLIAM HARTNELL
VICKI.....MAUREEN O'BRIEN
STEVEN.....PETER PURVES

MONK.....PETER BUTTERWORTH
EDITH.....ALETHEA CHARLTON
ELDRED.....PETER RUSSELL
WULNOTH.....MICHAEL MILLER
SAXON HUNTER.....MICHAEL GUEST
ULF.....NORMAN HARTLEY
VIKING LEADER
GEOFFREY CHESHIRE
SVEN.....DAVID ANDERSON
GUNNAR THE GIANT...RONALD RICH

NON-SPEAKING ARTISTS
LYN TURNER, JAMES HAMILTON
STUNTMEN.....FRED HAGERTY
TIM CONDREN
NON-SPEAKING SAXONS
KEN McGARVIE, PETER BROOKS
FREDDY PARSONS, DEREK SHAFER
VIC TAYLOR, JOHN EVANS
DON SIMONS
DUGGIE DEAN

CREW

FIGHT ARRANGER.....DAVID ANDERSON
PRODUCTION ASSISTANT.....DAVID MALONEY
ASSISTANT FLOOR MANAGER.GILLIAN CHARDET
LIGHTING.....RALPH WALTON
SOUND.....RAY ANGEL
COSTUME SUPERVISOR.....DAPHNE DARE
MAKE-UP SUPERVISOR.....SONIA MARKHAM
PERCUSSION.....CHARLES BOTTERILL
STORY EDITOR.....DENNIS SPOONER
DESIGNER.....BARRY NEWBERY
PRODUCER.....VERITY LAMBERT
DIRECTOR.....DOUGLAS CAMFIELD

DRAMA EXTRACT

The sun was high in the sky when at last the three travellers found their way back to the cliff-edge. The Doctor pointed down at the familiar shape nestling beneath the white cliffs. "There it is, my dear. There's the TARDIS, safe and sound! Didn't I tell you so?"

Vicki smiled. "Am I glad to see that old police box again."

"Well, we must start climbing down the cliff and get aboard as soon as we can. There's going to be an invasion, you know."

"What? You mean any moment now the Viking fleet's going to sail past here?" said Steven.

"Yes, my boy, yes! History will be allowed to take its natural course." Pushing his cane firmly into the ground the Doctor started down the steep bank.

Steven shook his head, dumbfounded. "You know, I'm beginning to like the idea of being a crew-member on a time-machine."

"A crew-member? You'll be lucky," said Vicki, indicating the Doctor. "He's the crew, we're just the passengers."

"Yes, and both very welcome ones, my dear!" called back the Doctor. "Come along, come along..."

"It's a heck of a way down. I wish we had a pair of wings," Steven muttered under his breath as he started down the treacherous path that led to the safety of the ship.

A while later the light atop the TARDIS roof began to flash, and with a trumpetous roar, the ship's outlines faded into nothingness, leaving only the call of the gulls and the sound of the waves to break the stillness of the bright morning.